Royal Academy of Music

Prospectus

for entry in 1986

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Her Royal Highness The Princess of Wales, President of the Royal Academy of Music
Photograph by Snowdon

Royal Academy of Music

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Instituted 1822. Incorporated by Royal Charter 1830

Patrons
Her Majesty The Queen
Her Majesty Queen Elizabeth The Queen Mother

President
HRH The Princess of Wales

Dates of Terms
Academic Year 1986-7

Autumn Term: 22 September (new students 20 September)-5 December

Spring Term: 5 January-27 March

Summer Term: 21 April-10 July

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Introduction

Dr David Lumsden, Principal

The Royal Academy of Music, which is the oldest institution for advanced musical training in England, was founded in 1822 through the efforts of John Fane, Lord Burghersh (later 11th Earl of Westmorland), and began its work in March 1823 under the direct patronage of King George IV and with William Crotch as Principal. The original intention was that there should be 80 resident students (40 boys and 40 girls) but, when the Academy opened, in a house in Tenterden Street, Hanover Square, there were only 21, none of them more than 12 years old. The RAM was granted a Royal Charter in 1830, but for the first 40-odd years of its existence it was continually in financial straits. Gladstone awarded the Academy an annual government grant of £500 in 1864, but this was discontinued three years later when Disraeli came to power, and an attempt was made to close the institution. However, the grant was renewed with the return of Gladstone's ministry in 1868, and from then onwards the RAM started to flourish.

In 1912 it moved to more spacious, specially designed, premises in Marylebone Road, which contained some 50 teaching rooms and a concert hall. A small theatre and a lecture hall were added in 1926. A new library, in the Academy's 'annexe' in York Terrace East (behind the main building) was opened in 1968, and, with funds raised by a 150th Anniversary Appeal opened in 1972, an ambitious programme of renovation of the fabric was launched. The most notable parts of this re-building so far are the larger, fully-equipped Sir Jack Lyons Theatre, and a new small Concert Room. New practice rooms have been installed and substantial improvements have been made to the teaching, administrative, library and recreational accommodation, and further developments are taking place.

The Academy, which now receives substantial financial support from the Department of Education and Science, provides a comprehensive course of training, both for students aspiring to be performers, and for those more interested in teaching. There is a teaching staff of about 180 and a student body of about 625.

The aim of the Academy is to provide the highest possible professional training in all aspects of performance. This involves the continuous study of technique and interpretation, both solo and ensemble, in chamber music and in orchestral and choral music and in opera. The core of a student's training (the Principal study) is mainly individual lessons, but with frequent classes and regular opportunities for public performance, both within and outside the Academy. Great care is taken to discover and develop the innate talent of each student in relation to his or her ambition and the known demands of the profession. The balanced development of technique and musical insight is stressed. Students are expected not only to absorb established techniques, knowledge and attitudes but to think for themselves in preparation for the professional musical world, and to explore ways of extending this world beyond its present confines. Formal examination, while stringent, is kept to a minimum, with increasing emphasis on continuous assessment and the self-assessment inherent in any artistic activity.

Second and, exceptionally, third studies are arranged (normally keyboard for non-keyboard players) as a means of stimulating awareness of harmonic, textural and formal procedures, and to help prevent a narrow appreciation of music. Such studies often prove to be a useful secondary professional tool.

Courses and programme of study

The full-time courses offered are:

Performers' Course (three-four years)

GRSM Course (three years)

B Mus (London University) Course (three years)

Advanced Course (one or more years)

M Mus (London University) Course (one year): Analysis *or* Composition *or* Performance

Other courses:

The Intermediate Course (see page 22)

The Junior Exhibitioners' Course (see page 22)

There are no facilities for part-time study at the Academy.

The following training is common to all undergraduate courses (*ie* Performers' Course, GRSM, and B Mus):

A Principal study

A Second study (where suitable)

Music Techniques (harmony etc)

Aural training and sight-singing

History of music, musical styles and analysis

Foreign languages (for those taking singing or conducting as a Principal study).

In addition, classes, seminars or lectures (some of which are compulsory) are available to students at various stages of the course, dealing with Repertoire, Interpretative Analysis and Musical Criticism. Students may also apply to take part in master-classes given by distinguished international artists from time to time.

The following subjects may be taken as Principal or Second study:

Composition	Recorder
Pianoforte	Oboe
Pianoforte accompaniment *Not before second year; group or class tuition for the first year)*	Clarinet
	Saxophone
	Bassoon
Organ	Horn
Harpsichord	Trumpet
Singing	Trombone
Violin	Tuba
Viola	Timpani and Percussion
Violoncello	Harp
Double Bass	Guitar
Flute	Conducting

Baroque instruments (violin, viola da gamba, flute, oboe and lute) are available as Principal study for Advanced Course students only; they may be taken as Second study by undergraduate students.

Certain subjects, including the following, may be taken only as a Second study: *eg* Piccolo, Bass Clarinet. Euphonium may be taken as Second study only in a student's third year, and subject to certain conditions.

Orchestral playing, choral singing, chamber music, orchestration, opera, choir training and piano accompaniment are required parts of the course, according to the student's speciality. Examinations have to be passed during each year's training, and students who fail to qualify in these may be required to repeat a year of the course or to withdraw from it altogether. Courses are full-time.

Choice of Professor

The allocation of students to Professors is at the absolute discretion of the Principal, but candidates may express preferences. Any change in a student's curriculum, whether of subject or Professor, must be approved by the Principal or the Director of Studies in writing; students are not permitted to negotiate directly with Professors with reference to such changes.

Joint Principal Studies

Whilst the great majority of students take one subject as Principal study, it may sometimes be possible for a further instrument to be pursued at this level. However, the requirements and demands of classes which support and complement Principal-study work are such that, in most cases, one of the subjects must be selected as the main study – with supporting classes; a one-hour weekly lesson may be agreed for the other subject, but usually without these classes. Those on the Conductors' Course normally take an instrument at Principal-study level, but may not be able to attend its full range of supporting classes. The Director of Studies decides such arrangements in consultation with appropriate colleagues.

Course selection

It is hoped that these notes will assist candidates in deciding which Academy course is best suited to their needs, aptitudes, interests and aspiration. It should be emphasised that, since the Academy is a conservatoire, the core of its training in all courses is practical work, particularly in relation to the Principal study; every course therefore reflects this with varying emphasis on subsidiary studies.

'Undergraduate' Courses
The Performers' Course is concerned essentially with this approach, with the aim of training students as performers. The main supporting activities (orchestra, chamber music, opera etc.) are designed to underpin Principal-study work according to individual needs, while the aim of other subjects (harmony, aural, history, form and style etc.) is to complement and enrich this 'professional' work.

The Graduate Diploma Course (GRSM Honours) adopts the same central philosophy. However, for those who also wish to develop their musical studies in a broader context, the Course provides a range of additional opportunities. *Syllabus A* includes elements designed to provide greater intellectual stimulus, while on *Syllabus B* students specialise in performance.

The B Mus Course makes heavy demands in both practical and academic areas and is recommended only for those who demonstrate genuine and whole-hearted commitment to both fields together with the necessary resilience to sustain their efforts. For such students the programme of study is rewarding since the opportunity is afforded to combine the benefits of both university and conservatoire training.

The Advanced Course is pitched at a post-graduate standard and is intended for the distinctly able student who requires intensive study at a high level prior to embarking on a musical career as a performer.

Status of GRSM and Professional Certificate
The *GRSM Diploma* is accepted as an Honours degree-equivalent by the Burnham Committee, for the purposes of salary assessment for those who subsequently gain Qualified Teacher Status; holders of the Diploma in the 'good honours' range (Class I or Class II (i) or II (ii)) qualify for the good honours additional allowance. Many universities will also consider holders of the GRSM for other post-graduate courses (eg MA, M Mus).

Students following the Performers' Course who are awarded the *Professional Certificate* are also eligible to proceed to a one-year course of teacher-training to gain Qualified Teacher Status.

Those who intend to take such a one-year post-graduate course of teacher-training following their course at the Academy are reminded that it is necessary to hold 'O' level passes in English and Mathematics.

Entrance qualifications

Age
For 'undergraduate' courses (*ie* Performers' GRSM or B Mus), students must normally have reached the age of 18 by 31st December in the year of entry. Some flexibility may be exercised, particularly in the case of gifted below-age candidates for the Performers' Course.

Those applying for the Advanced Course should normally be completing, or have completed a full-time 'undergraduate' course of 3-4 years' related study.

Musical standards and background
In Principal study all 'undergraduate' candidates are expected to demonstrate a standard equivalent to at least a very good Grade 8 pass of the Associated Board. A Second study must also be presented; a keyboard instrument must be offered as Principal or Second study for Syllabus A of the GRSM Course and also for the B Mus Course. For the GRSM Course the Second study must be at least at a Grade 6 level of attainment. Advanced Course candidates are required to present a Principal study only. Aspects of general musicianship are examined in the written paper taken as part of the entrance examination by all candidates. (See page 6 – Entrance Procedure).

The practical audition may include questions on musical background and experience; GRSM and B Mus candidates also take a range of keyboard tests.

Academic qualifications
GRSM Course: passes in five different GCE subjects, of which two must be at 'A' level, *or* four different subjects including three at 'A' level; one of the 'A' level passes is preferred to be in English or a Modern Language. Intending school-teachers are reminded that they must have 'O' level passes in English and Mathematics.

Performers' Course: normally as for the GRSM Course; however, the Academy is prepared to adopt a flexible approach, and gifted performers who lack these qualifications are nevertheless encouraged to apply.

B Mus Course: candidates must satisfy the minimum entrance requirements of the University of London, *ie* two 'A' level passes, one of which should be Music at a high grade, normally A or B, and five 'O' level passes; a language other than English is preferred for one of these.

Advanced Course: none, but an 'undergraduate' course should normally have been completed prior to entry.

Alternative qualifications
Possession of the University of London's 'double' 'A' levels in Music will satisfy the two 'A' level requirement. The possession of Grade 8 passes of the Associated Board in a practical study and theory is accepted as the equivalent of one 'A' level pass in Music. The CSE (Grade 1) is equivalent to an 'O' level pass.

Overseas candidates
Overseas candidates should make enquiries to the Registrar concerning the acceptability of their qualifications.

Entrance procedure

The main Entrance and Scholarship examinations for entry in the Autumn Term 1986 will be held at the Academy from 9th to 13th December 1985.

Applications for admission, on the official entry form **together with the entrance fee of £22.00**, must reach the Registrar as early as possible and no later than **8th October 1985.** If the applicant is not considered eligible for the Entrance Examination the entrance fee will be refunded. Half the entrance fee will be refunded if the application is withdrawn in writing and notification of this is received by 8th October 1985. (Later application from post-graduate and overseas candidates will be given sympathetic consideration when accompanied by a letter of recommendation from a musician of standing.)

All candidates are required to attend an Entrance Examination at the Academy: they will be expected to perform to a high standard two contrasting pieces of their own choice in their Principal study, and one piece of their own choice in their Second study (not necessary for Advanced Course); they will also be examined in sight-reading and general musicianship (the latter including ear-tests and elementary exercises in harmony and counterpoint in a 90-minute written paper). GRSM and B Mus candidates will also be given keyboard harmony tests and should bring samples of written work (such as essays) with them. Candidates offering Composition as their Principal study must send to the Registrar examples of their work at least four weeks before the date of the entrance examination. An accompanist will be available if necessary, **but candidates are strongly advised to bring their own if possible.**

Overseas applicants should supply tape-recordings or cassettes of their performances. If these are satisfactory they will be invited to attend Entrance Examinations on Monday 15th and Tuesday 16th September 1986. Candidates offered such an examination are asked to contact the Academy on their arrival in London. It must be understood that the offer of an entrance examination in no way guarantees admission to the Academy.

Entrance Scholarships

Scholarships in all subjects, valued at £180 per annum and renewable annually for up to three years, will be awarded at the time of the Entrance Examinations. No separate application is needed.

Conducting

Entrance Examinations in Conducting are held in February/March, for entry in the following September.

Post-graduate entry

Suitably qualified post-graduate students may be admitted to the Performers' Course, or to the Advanced Course (for one or more years); applications should be made as above. Applicants for the Advanced Course will be expected to offer an appropriately high standard of performance in their Principal study.

Refresher Courses are sometimes available to former Academy students; further details are available on application to the Director of Studies.

Fees

At the time of going to press it is not possible to state the scale of fees for 1986-7. The fees are determined partly in conjunction with the Department of Education and Science and have not yet been announced.

For your guidance fees for the current academic year 1985-6 are given below:

	£ per term	£ per annum
Performers', GRSM and Advanced Courses		
1 Home and EEC students	436	1,308
2 Overseas students	1,362	4,086
London University B Mus		
Students wishing to prepare for this degree are required to pay, in addition to the above fees, the London University Registration Fee.		
Intermediate Course (see page 22)	195	585

LRAM Diploma

A separate Syllabus is available from the Examination Department.

Deposits

All students are required to pay a library deposit of £12. (This amount is refundable in accordance with the rules as set out in the Library Handbook.)

Note

The Governing Body reserves the right to increase fees and deposits at its discretion.

Payment of fees

All fees are payable in advance before the beginning of each term. In accordance with the undertaking required from students when accepting places at the Academy, fees for the first three terms of studentship are payable in all circumstances. To terminate studentship thereafter a term's notice of withdrawal must be received in writing by the Administrator, otherwise a term's fees are payable in lieu of notice.

(Overseas students are asked also to refer to the extra requirement regarding payment below.)

Local authority awards and grants

Students resident in the United Kingdom are normally eligible for an award from their Local Authority for all three 'undergraduate' courses. Such awards normally cover fees and a contribution towards maintenance.

Students in receipt of such awards are advised that there can be a delay of six weeks or more at the beginning of an Academic Year before a maintenance grant cheque is received, and that they must themselves make provision to cover this gap, if necessary. The Academy can make no advances on grants. It is essential that prospective students should apply to their local educational authority as early as possible.

New students *(other than those receiving Local Authority awards)*
All new students, other than those who have been approved for a Local Authority award, when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course, taking into account possible increases over the years. Under no circumstances will the Academy waive its rules about fees and notice of withdrawal.

Overseas students
All students from overseas are required to pay for their first year of tuition in full before the commencement of their course. Thereafter fees may be paid termly in advance.

It will be noted that fees for some overseas students are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom or other country within the EEC for a minimum of three years prior to the 1st September of the year in which the course commences. Students are urged to check their residential status before accepting a place at the Academy and so be certain of their fee obligations.

Overseas students should also note that, under recent regulations introduced by the United Kingdom Government, they might not be entitled to free treatment under the National Health Service. This depends on their home country and their length of residence in this country. Private treatment can be expensive and insurance may be sensible. Students should make full enquiry into this matter as a safeguard against ill-health.

Simon Rattle, Fellow and former student of the RAM, with the Opera Chorus and Orchestra

Course details

Performers' Course
The Performers' Course is of three or four years' duration. The Course may be completed in three years, but in many cases a further year of study is essential, and initial applications for grants should be made on a four-year basis in the first instance. A high level of achievement in Principal study, with evidence of further potential, is expected at the Entrance Examination. Acceptance on to the Performers' Course qualifies the student for a mandatory award from his or her Local Education Authority. The curriculum is as follows:

a) Principal study.

b) Supporting work related to Principal study (choirs, orchestras, chamber music, etc).

c) Secondary study (may be closely related to the Principal study or strongly contrasted, including 'academic' subjects such as advanced harmony, history or orchestration).

d) Foundation classes (music techniques including harmony, analysis, criticism, keyboard work, orchestral knowledge etc, in a practical context).

e) Aural training and sight-singing.

f) Repertoire, form and style (including history).

g) Additional subjects and/or classes relevant to the Principal study (languages, piano accompaniment, etc).

The LRAM Diploma is normally taken during the second or third year. Students are expected to participate in concerts and may be selected to take part in master-classes given by distinguished visiting international musicians from time to time. The Professional Certificate is awarded after three years to students who achieve a satisfactory standard in prescribed subjects.

The GRSM (Honours) Course
(Graduate of the Royal Schools of Music)
The aim of this practical three-year course is to prepare for a career in the music profession centred around performance, either as a performer or teacher. There are two syllabuses: A offers a broad curriculum; B specialises in performance.

Special Entrance Requirements
Applicants must offer a keyboard instrument as either Principal or Second study for Syllabus A; two non-keyboard studies may be offered for Syllabus B, provided that applicants have potential keyboard facility. The minimum acceptable level for Second study is Grade 6 Associated Board. In addition candidates must have a good knowledge of Harmony and Counterpoint and History of Music.

The programme of study is flexible and is designed to allow each individual student time for practice, orchestra, chamber music, and opera. The curriculum includes Principal study, Second study, Harmony and Counterpoint, Orchestration, Analysis, Aural Training, Choral and Orchestral Conducting, Piano Accompaniment, Instrumental Teaching Method Classes, History, Languages, and Additional Second studies (for intending peripatetic teachers). Options are available at every stage, leading to specialist study in the second and third years of the course. Students are required to take the LRAM and the result directly affects the final assessments. A detailed GRSM Syllabus is available on request, and applicants who would like further details or who wish to visit the Academy should write to the Course Tutor.

The B Mus (Lond) Course
This Course, run in conjunction with London University, caters for those performers or composers who wish to combine their technical and practical studies with the rigorous intellectual demands of a university course.

Applicants for this course must understand that they will be expected to study various periods of musical history, analysis, harmony and counterpoint to a very high level, as well as meeting the demands of a conservatoire in their Principal study. Students whose Principal study is not a keyboard instrument must nevertheless be competent pianists.

Those students who are sufficiently gifted, motivated and well organised for this Course will find themselves, on its successful completion, particularly well placed when deciding whether to proceed to post-graduate training or to select from the range of openings available to them in the musical profession.

Advanced Course
The Advanced Course offers specialist training for one or more years at post-graduate level, both to Academy students proceeding from their undergraduate course and external candidates who demonstrate the necessary standards and potential. In some cases external candidates may be required initially to enrol on an undergraduate course, perhaps in shortened form; it may be necessary to attend classes in Aural Training and Music Techniques (harmony etc.) as well as other supporting work (history, analysis etc.) according to individual needs. A Second study subject may be taken if appropriate and relevant.

The programme of work is individually designed according to each student's needs and aptitudes. The weekly Principal study lesson is complemented by a range of classes and activities – orchestras, chamber music, operatic training, interpretation classes etc.; these are described more fully in the appropriate section under 'Faculties' (pages 9-20).

Advanced Course students may become eligible to take the Recital Diploma (Dip RAM) the highest award offered at the Academy by examination. They are also expected to take a full part in recitals and concerts and are encouraged to enter for the numerous prizes offered in most subjects. Such opportunities and experience are of critical importance to students for whom, at the outset of their careers, a platform is required to gain the ear, not only of the public, but also of musicians of stature and influence who can help them forward in the profession (see also page 22 - Post-student opportunities).

M Mus (Lond) Course
Students who possess an honours degree in Music are eligible for this Course. It is expected that the Performance division will commence in 1986. Further details may be obtained from the Registrar.

Faculties and areas of specialist study

In the following pages the members of the Academy's teaching staff (as known at 1st September 1985) in the various faculties are listed, together with a description of the opportunities for students.

Strings

Violin
Haroutune Bedelian
Derek Collier FRAM
Diana Cummings FRAM
Howard Davis FRAM
Sidney Griller CBE, D Univ (York), FRAM
Jean Harvey FRAM
Emanuel Hurwitz CBE, FRAM
Carmel Kaine FRAM
Nona Liddell FRAM
Clarence Myerscough FRAM
Manoug Parikian Hon RAM, FTCL
Rosemary Rapaport MBE, FRAM
Winifred Roberts Hon RAM
Kenneth Sillito FRAM
Jill Thoday ARAM
Trevor Williams FRAM

Baroque Violin
Simon Standage MA (Cantab)

Viola
Ian Jewel
Graeme Scott ARAM
Stephen Shingles FRAM
Alexander Taylor ARAM
John White FRAM

Violoncello
Alexander Baillie
Alexander Cameron FRAM
Douglas Cummings FRAM
Lionel Handy Dip RAM
Florence Hooton OBE, FRAM
Derek Simpson Hon MA (Newcastle), FRAM
David Strange FRAM

Baroque Cello
Jennifer Ward Clarke

Viola da Gamba and Violone
Dennis Nesbitt Hon RAM *(Consultant)*

Double Bass
Robin McGee FRAM
Rodney Stewart ARAM

Harp
Osian Ellis, CBE, Hon D Mus (Wales), FRAM

Guitar
Michael Lewin ARAM
Hector Quine Hon RAM, Hon FTCL

Lute
Robert Spencer Hon ARAM

The Academy provides a course of professional training for string players, in solo, chamber music, orchestral and baroque playing. Students are encouraged to perform in public at Academy concerts, thereby gaining valuable platform experience before going out into the profession. There is a distinguished teaching staff representing all branches of string playing, both bowed and plucked, and the number of principal players in orchestras throughout Great Britain who trained at the Academy testifies to the high repute of its string faculty. Master-classes are held from time to time by well known artists and teachers from abroad, and there are regular seminars in the art of teaching and the instrumental repertoire. The Academy also arranges several exchange concerts with Continental conservatoires.

In addition to attending individual lessons, Principal-study string players have ample opportunities for performing chamber music, not only for strings alone but also with piano and with wind instruments, and there are numerous prize competitions which they can enter. Bowed string instruments are obviously fundamental to orchestral playing, and all students who take violin, viola, cello or double bass as their Principal-study are expected to play in at least one of the several orchestras that rehearse regularly and give concerts at the Academy (see page 16). The Academy is also noted for the provision it makes for aspiring guitarists, who are offered an unusually full and broadly-based curriculum. There are also facilities for interested students to learn Baroque string instruments, including Baroque violin, viola, viola da gamba, violone and lute.

The Academy possesses a unique collection of over two hundred stringed instruments, many of them very valuable indeed (there are, for instance, six by Stradivari). These are loaned to present and past students.

Woodwind

Flute
Derek Honner FRAM
(A further appointment pending)

Baroque Flute
Lisa Beznosiuk Hon RCM

Recorder
Anthony Robson Dip RAM

Oboe
Evelyn Rothwell Barbirolli OBE, MA (Leeds), Hon RAM, FRCM, FRNCM, Hon FTCL *(Consultant)*
George Caird BA (Cantab), ARAM
Gareth Hulse
Gordon Hunt Hon ARAM
Tess Miller Hon ARAM
Celia Nicklin FRAM

Baroque Oboe
Anthony Robson Dip RAM

Clarinet
Richard Addison ARAM
John Davies FRAM
Antony Pay Hon ARAM *(Consultant)*
Keith Pearson ARAM

Saxophone
Richard Addison ARAM

Bassoon
Gwydion Brooke FRAM *(Consultant)*
Melbon Mackie ARAM
John Orford

Baroque Bassoon
Felix Warnock

Contrabassoon
Peter Francis ARAM

Woodwind playing in British orchestras derives from generations of fine players descending from the renowned artists of the eighteenth and nineteenth centuries. The Academy has benefited from this tradition, and since its foundation in 1822 its professorial staff has always included woodwind players who have had wide experience in every field. Today, instruction is given by artists who are soloists, chamber music players and members of the leading orchestras. These disciplines are therefore supervised by specialists who, in addition to giving individual instruction, are able to prepare students for the symphonic profession in sectional rehearsals, and guide them in their studies of the chamber music repertory. The Academy continues to produce many of the country's foremost woodwind players.

Besides receiving regular individual lessons, students whose Principal study is a woodwind instrument are offered a wide variety of orchestral experience in the Academy's numerous orchestras and ensembles, and orchestral wind classes are provided for any students who may not, at some stage in their studentship, be placed in one of the regular orchestras (see page 16).

Wind players have wide scope for playing chamber music and for performing concertos; there are many prizes for which they may compete; and master-classes are regularly given by distinguished visiting artists.

Brass

Horn
James Brown OBE, Hon RAM
Nicholas Busch Hon ARAM
Ifor James FRAM *(Consultant)*
Derek Taylor FRAM, FLCM
Michael Thompson

Eighteenth-century Horn
Michael Thompson

Trumpet
Ray Allen Hon ARAM
Sidney Ellison FRAM
William Houghton FRAM

Eighteenth-century Trumpet; Cornett
David Staff

Trombone and Euphonium
Harold Nash FRAM

Tuba
John Fletcher Hon RAM *(Consultant)*
Patrick Harrild Hon ARAM

The brass faculty at the Academy is unique in that all its professors are active in the music profession as instrumentalists, as well as being experienced and dedicated teachers of their art. They are not only able to instruct in the techniques associated with their instruments but also to keep their students abreast of current trends within the profession regarding the opportunities available, developments in contemporary orchestration, and the nuances demanded by the interpretations of conductors past and present.

In addition to normal lessons there is a wide range of opportunities for brass players at the Academy: various orchestras (see page 16), repertoire classes, chamber music coaching, a brass band, a 'big band', brass ensembles and an occasional jazz group. All these combinations take part in concerts within the Academy and sometimes at outside functions. For some of these activities students are encouraged to assist professors in organising rehearsals, booking players and planning programmes, valuable experience calculated to be of use in the professional life for which students are preparing.

The Academy is fortunate in having access to a large library of brass music, ranging from orchestral study books to complete sets for large ensembles, as well as an extremely comprehensive orchestral library. In addition there is a collection of related instruments available for loan: this includes piccolo trumpets, a bass trumpet, alto trombones, tenor horns, euphoniums and a contrabass tuba.

Timpani and Percussion

Susan Bixley ARAM
James Blades OBE, Hon M Mus (Surrey), Hon RAM, *(Consultant)*
Nicholas Cole ARAM

The Timpani and Percussion faculty at the Academy is for students who wish to study the orchestral use of these instruments from the time of Bach to the present day. The various techniques and styles of playing, whilst reflecting the development of the symphony orchestra, are within a fairly narrow field. There are very good reasons for this somewhat limited range of study. The musical and technical standards required from young professional players are now extremely high. It has been found that in the majority of cases, students who study a strictly 'classical' course of Timpani and Percussion are better able to meet these standards than students who also study the light-music application of Percussion.

The Academy has several orchestras, and smaller ensembles. These provide good opportunities for students to gain experience. A close watch is kept on the practical aspect of orchestral playing, with some rehearsals being observed by professorial staff. The main aim is to encourage students to become musical orchestral players.

Keyboard

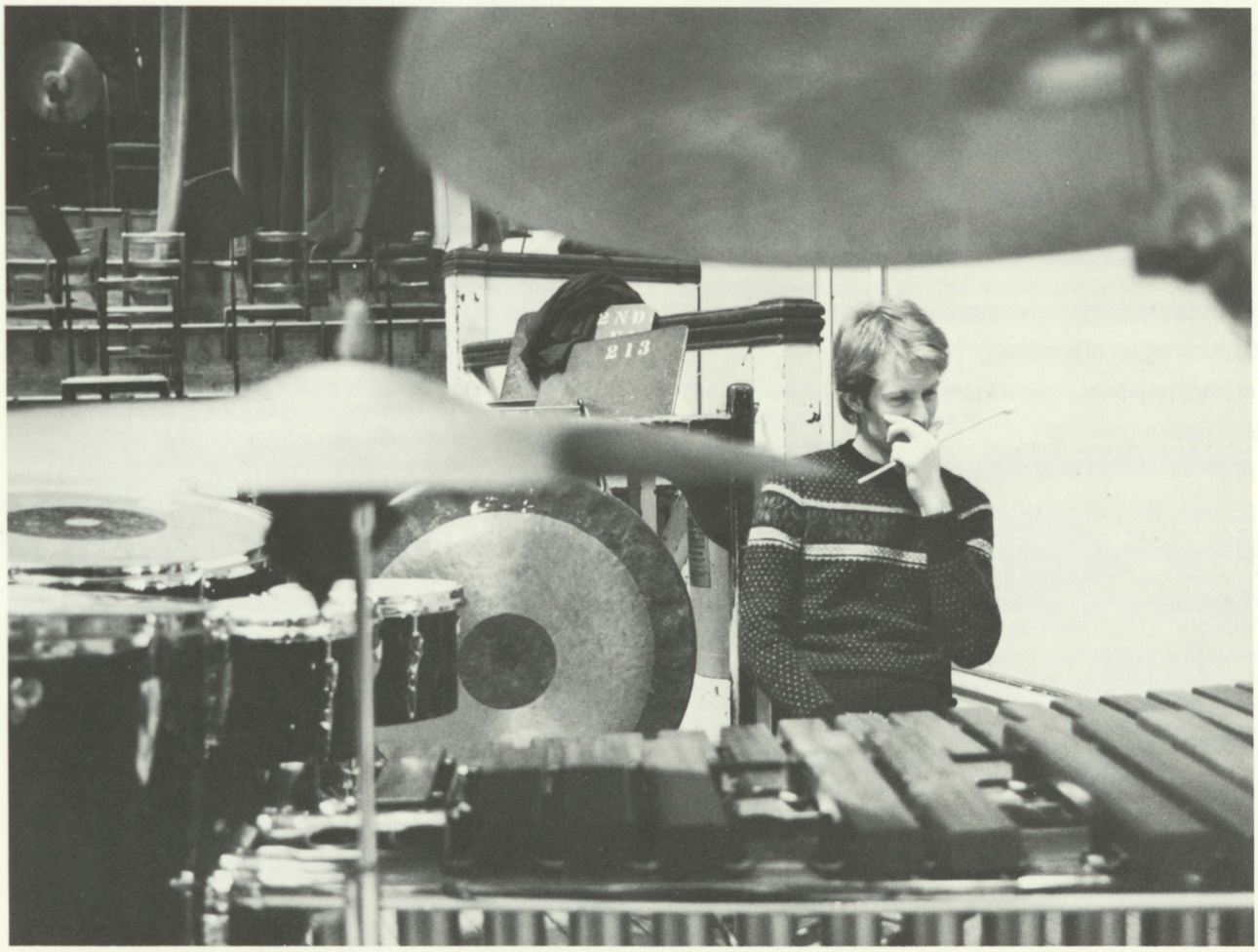
Pianoforte
Jean Anderson FRAM
Narine Arutiunian
John Bigg Hon ARAM
Fiona Cameron FRAM
Christopher Elton FRAM
Philip Fowke ARAM
Kyla Greenbaum-Crowcroft FRAM
Jeffery Harris ARAM
Ruth Harte FRAM
Jean Harvey FRAM
Graeme Humphrey ARAM
Philip Jenkins FRAM
Alexander Kelly FRAM
Mildred Litherland FRAM
Margaret MacDonald FRAM
Hamish Milne FRAM
David Owen Norris MA(Oxon), ARAM, FRCO
Antonietta Notariello ARAM
Lois Phillips FRAM
Peter Uppard ARAM
Frank Wibaut

Pianoforte Accompaniment
John Blakely BA(Oxon), ARAM
Geoffrey Pratley B Mus(Dunelm), FRAM
John Streets FRAM

Organ
The Principal
Christopher Bowers-Broadbent FRAM
Alan Harverson FRAM
Peter Hurford MA, Mus B(Cantab), Hon D Mus(Ohio), Hon RAM, FRCO, FRSCM
Geraint Jones FRAM
David Sanger FRAM, FRCO

Harpsichord
The Principal
Virginia Black ARAM
Geraint Jones FRAM

Honorary Consultant on Harpsichords
Malcolm Russell Hon FTCL



The Keyboard Faculty provides comprehensive training in this fundamentally important area of musical activity. For pianists the programme of work includes solo playing, master-classes, ensemble and accompaniment work; the needs of organists and harpsichordists are similarly met by a range of supporting classes and activities which complement individual studies.

Piano
In Piano, lessons, classes and lectures are arranged as follows:

a) Piano technique and musical development.

b) Repertoire classes and seminars (including programme-bulding, analysis, discussion and performance).

c) Accompaniment.

d) Répétiteur training (see Opera Department, page 18).

e) *Lieder* and French Song classes.

f) Chamber music.

g) Concert work.

h) Platform presentation.

There are many opportunities for students to participate in Academy concerts and recitals, and more advanced students are also encouraged to seek suitable outside engagements (for which the Academy provides numerous valuable contacts). Master-classes are given periodically by distinguished artists. A wide range of prizes is awarded annually, many by competition.

Organ
The requirements of Organ students are met by a wide range of lessons and classes which comprise:

a) Organ technique and musical development.

b) Techniques of teaching.

c) Improvisation.

d) Continuo playing.

e) Repertoire classes.

f) Preparation for diploma (such as FRCO).

g) Choral conducting classes.

The Academy possesses organs by Peter Collins, Walker, Willis, and Hill, Norman & Beard. Valuable links have also been developed with a number of London churches; regular recitals are given by Academy students using the finest instruments available. Periodic visits are arranged to organ-builders as well as to organs of special interest. It should also be emphasised that many organ students are actively involved as piano accompanists not only to choirs but also to individual vocal and instrumental Academy students.

Harpsichord
Harpsichord students follow a course of study which covers the full range of harpsichord and associated repertoire from the early sixteenth to the mid-eighteenth centuries – particularly the English, French and German schools and the later 'virtuoso' compositions by Scarlatti and Soler – with special reference to matters of style and ornamentation. Students have opportunities to take part in Baroque chamber groups both as continuo players and as soloists, and can share in the expanding facilities and opportunities of the Early Music programme (see page 16). Tuition and performances are given on copies of eighteenth-century harpsichords. There are classes in reading from figured bass; and in more advanced continuo realisation; and there are lectures on the care, maintenance and tuning of harpsichords.

Piano Accompaniment
Individual tuition is given to students taking Piano Accompaniment. All Principal study pianists must attend classes in accompaniment during their first year. In addition, the following weekly classes are available.

a) French, German, Italian and Russian languages (about two hours weekly).

b) *Lieder* and French Song.

c) Instrumental repertoire.

d) Figured bass and continuo.

e) Harpsichord.

f) Répétiteur training (with Covent Garden and English National Opera staff).

Further practical experience may be gained by playing for one of the four choirs or the Opera Class (the latter entitles free entrance to dress rehearsals at the Royal Opera House, the Coliseum and Glyndebourne). Attendance at singers' and instrumentalists' lessons is also of invaluable benefit as students are encouraged to form duos and other chamber ensembles as soon as possible. Many valuable prizes are open for competition, and students are expected to take part in outside recitals. Examinations are held annually, as in other subjects, culminating in the Recital Diploma, awarded to particularly distinguished accompanists in their final year.

Chamber Music

Sidney Griller CBE, DUniv(York), FRAM, *(Director of Chamber Music)*
Harold Nash FRAM
David Willison ARAM

Skill in ensemble playing and the opportunity to obtain an extensive awareness of repertoire are given substantial encouragement and resources. Many of the best known ensembles at present in the forefront of the musical world were formed while its members were students at the RAM. Additionally, there are other notable ensembles whose membership may have undergone changes but which still reflect the excellence of the training and facilities at the RAM.

Many professors, distinguished in the field as teachers and performing artists, are involved in this aspect of training and the present Director of Chamber Music, Sydney Griller, has achieved a unique record for the formation and training of well known quartets.

In addition to having long-established prizes for string quartet playing, the RAM is fortunate in having recently received endownments and sponsorship to encourage excellence and enterprise in the widest possible range of ensembles. Students are encouraged to familiarise themselves not only with the established repertory of music by the acknowledged masters but to explore widely and grasp the opportunity to rehearse and perform new works.

The Academy now benefits from the support of Williams Lea & Co (Business Printers), who sponsor an important annual competition open to mixed chamber ensembles.

The Amadeus Quartet
Norbert Brainin OBE, Hon D Mus (Lond), D Univ (York), Hon RAM
Siegmund Nissel OBE, Hon D Mus (Lond), D Univ (York), Hon RAM
Peter Schidlof OBE, Hon D Mus (Lond), D Univ (York), Hon RAM
Martin Lovett OBE, Hon D Mus (Lond), D Univ (York), Hon RAM

The four members of the Amadeus Quartet have been appointed professors of the Academy with effect from September 1986. The Quartet will succeed Sidney Griller on his retirement as Director of Chamber Music and their responsibility will be to coach chamber ensembles of all descriptions, but they will also participate in other aspects of Academy life and work. They will function as four working professors, not as a 'Quartet-in-Residence', and will be in attendance for one week in each month of each term.

The Amadeus Quartet have been playing together since 1947 without a single change of personnel: a unique record in the history of any string quartet. Three of its members had left their native Vienna in 1938 to settle in England: Norbert Brainin, initially a student of Carl Flesch, joined Siegmund Nissel and Peter Schidlof as students of Max Rostal. After meeting the cellist Martin Lovett in London, all four realised their individual ambitions in creating a permanent quartet.

They like to spend as much time as their schedule allows in London, where they give regular concerts on the South Bank and in the Barbican. As well as visiting the Edinburgh and Aldeburgh Festivals and giving concerts throughout the British Isles they teach in the Hochschule für Musik in Cologne, and appear each season on concert tours in Europe, playing regularly at the major festivals. They also find time to tour Japan, the whole American continent and Australasia.

Over the years the Amadeus Quartet have received world-wide recognition of their talent. They were awarded the OBE for their services to music by Her Majesty The Queen, Honorary Doctorates from the universities of London and York, the Grosse Verdienstkreuz (Grand Cross of Merit) by the German Federal Republic and the Ehrenkreuz für Kunst und Wissenschaft (Cross of Honour for Arts and Science) by the Austrian government. Deutsche Grammophon have also presented them with one of the highest awards in the recording world, the 'Golden Gramophone', to mark their long association with the company, and a book written by Daniel Snowman called *The Amadeus Quartet – the Men and the Music* has been published by Robson Books.

The members of the Amadeus Quartet with students of the Academy

Orchestras

Maurice Handford FRAM *(Director of Orchestral Studies)*
Steuart Bedford BA (Oxon), FRAM, FRCO
Nicholas Braithwaite FRAM
John Carewe Hon RAM
Nicholas Cleobury BA (Oxon), Hon ARAM, FRCO
Antal Doráti Hon KBE, Hon RAM *(Consultant)*
George Hurst Hon RAM
Lawrence Leonard FRAM, FGSM
Colin Metters Hon ARAM
Trevor Pinnock Hon RAM

Orchestral experience is a basic requirement of training, and all students whose principal study is an orchestral instrument are normally required to play regularly in one of the Academy orchestras. These are the *Symphony Orchestra*, which covers the main symphonic repertoire and concertos; the *Sinfonia*, which covers the smaller symphonic repertoire and concertos; the *Opera Orchestra*, which accompanies opera productions and explores other theatre repertory; the *Repertory Orchestra*, which covers general repertory; the *String Orchestra*, which accommodates all string players not already in an Academy orchestra, including qualified Second study players; the *Chamber Orchestra*, a small group specialising in eighteenth-century music, available, subject to audition, to all students, including those already in another Academy orchestra; and the *Manson Ensemble*, an 'ad hoc' specialist group concentrating on modern works and available, subject to audition, to all students, including those already in another Academy orchestra.

Each of these orchestras gives a concert at least once a term, and the Symphony Orchestra, the Sinfonia and the Chamber Orchestra also give public concerts outside the Academy. Rehearsals of the Symphony Orchestra are from time to time taken by distinguished guest conductors.

Early Music

The Principal
Lisa Beznosiuk Hon RCM
Peter Lea-Cox BMus (Lond), FRAM, FRCO
Trevor Pinnock Hon RAM
Simon Standage MA (Cantab)
Paul Steinitz D Mus (Lond), FRAM, FRCO *(Consultant)*

Lute
Robert Spencer Hon ARAM

Baroque Violin
Simon Standage MA (Cantab)

Baroque Cello
Jennifer Ward Clarke

Viola da gamba and Violone
Dennis Nesbitt Hon RAM *(Consultant)*

Early Music

Baroque Flute
Lisa Beznosiuk Hon RCM

Baroque Oboe
Anthony Robson Dip RAM

Baroque Bassoon
Felix Warnock

Eighteenth-century Horn
Michael Thompson

Eighteenth-century Trumpet; Cornett
David Staff

Harpsichord
Virginia Black ARAM
Geraint Jones FRAM

Singing
Paul Esswood

The term Early Music is used (for want of a better one) to embrace all pre-classical studies. At present the emphasis is on Baroque music (1600-1750), although Renaissance music and occasionally Mediaeval music is included.

The focus of 'early music' performance is the small Chamber Orchestra which rehearses weekly, as often as possible under the direction of Trevor Pinnock and Simon Standage. The orchestra explores the Baroque repertory, applying the stylistic and technical principles of performance germane to the period, and performs at least one concert a term, sometimes with a chorus. At present the orchestra plays on modern instruments, but the intention is to transfer to Baroque instruments as soon as enough instruments and players are available. Some 'authentic' instruments are indeed already in regular use, in solo and chamber ensembles, with regular lessons and coaching from acknowledged specialists. It is possible to offer lute, harpsichord, Baroque violin and recorder as Principal or Second studies, and this possibility may be extended to other instruments on demand.

Knowledge and understanding of the styles and techniques of early music are extended by the Academy's teaching of history and analysis, which may be studied either as a requirement or an option by any student. The Academy regards the study of early music as an integral part of its life, not only to deepen everyone's understanding and appreciation of musical history but to enliven performances of later music (which cannot properly be separated from its historical context) and to provide students with another and increasingly important means of earning a living.

An important component in this provision is the Croft Original Competition, a valuable prize offered for excellence in the performance of music written before 1750.

Singing

Singing
Kenneth Bowen MA, MusB (Cantab), BA (Wales), Hon RAM
John Camburn ARAM
Geoffrey Chard Hon RAM
Patricia Clark FRAM
Joan Clarke
Jean Austin Dobson ARAM
Derek Hammond-Stroud Hon RAM, Hon FTCL
David Johnston Hon RCM
Christopher Keyte Hon RAM
Joy Mammen Hon RAM
Geoffrey Mitchell Hon ARAM
Kenneth Park ARAM
Marjorie Thomas Hon RAM, FRMCM
Constance Shacklock OBE, FRAM *(Consultant)*
Mark Wildman Dip RAM
Ilse Wolf Hon RAM, Hon FTCL
Rae Woodland

Languages
Dr. Lella Alberg Hon ARAM, Hon RCM *(Italian)*
Pamela Stirling Hon ARAM *(French)*
Fred Wagner Ph D (Cantab.), D Phil (Munich), Hon ARAM *(German)*
Galie Wheen Hon ARAM, FIL *(Russian)*

Opera Department
Mary Nash FRAM *(Acting Director)*
Steuart Bedford BA (Oxon), FRAM, FRCO
Nicholas Cleobury BA (Oxon), Hon ARAM, FRCO
John Streets FRAM
Anna Sweeney Hon ARAM *(Movement)*

Coaching
David Owen Norris MA (Oxon), ARAM, FRCO
Valda Plucknett ARAM
Geoffrey Pratley B Mus (Dunelm), FRAM
Rex Stephens FRAM *(Consultant)*
John Streets FRAM
Clara Taylor ARAM *(also Platform Deportment)*

Choirs
The Principal
The Warden
Peter Lea-Cox B Mus (Lond), FRAM, FRCO
Geoffrey Mitchell Hon ARAM

Choirs

Singing
The aim is to prepare singing students for entry into all branches of the singing profession: opera; oratorio; recital work; broadcasting and television; ensemble work (*eg* in gramophone recording and church music); and specialist private teaching.

Individual lessons and/or classes and lectures are available as follows:

a) Vocal technique and development.

b) Language tuition in Italian, German, French and Russian.

c) German *Lieder* (class).

d) French song (class).

e) Vocal repertoire (lecture).

f) Operatic repertoire (lecture).

g) Individual coaching in vocal repertoire.

h) Movement and mime (class).

i) Platform presentation.

The Academy provides ample opportunities for students to take part in regular internal concerts, including experience in singing with Academy orchestras, and also encourages students to accept suitable outside engagements. Master-classes are given periodically by distinguished artists.

Numerous competitive prizes are awarded annually. These are judged by distinguished artists from outside the Academy.

Choirs
Choral singing is a requirement of all students who are not in orchestras: orchestral players are also encouraged, though not required, to sing. There are four choirs, all of which rehearse weekly; the Academy Choir, the Opera Chorus, the Cantata Choir and the Chamber Choir, The Academy Choir is a large group (about 120 singers), designed to perform the large-scale repertory of all periods with full orchestra. The Opera Chorus is specially recruited and varies in size to suit the varying demands of whichever opera is being currently performed. The Ladies' Choir (24 singers) performs repertory from the seventeenth to the twentieth centuries, often in collaboration with a small orchestra or instrumental ensemble. The Chamber Choir (24 singers) performs *a cappella* music from all periods. From time to time additional groups are convened for specific projects. Each choir has its own regular staff conductor, but distinguished outside conductors are invited periodically to conduct concerts and rehearsals. Each choir performs in public at least once a term, as often as possible outside the Academy.

All undergraduate Principal study singing students join the Academy Choir, which is augmented by all first-year students not allocated to an orchestra. Second-year GRSM students also attend. All singing students, other than those in the first year, audition for the Cantata and Chamber Choirs, in consultation with the student's professor.

Opera

Singing students who have a particular talent for stage-work and are keen to be involved in opera, are auditioned with a view to joining the Opera Class on the recommendation of singing professors and coaches.

The Academy attracts a great deal of attention for its operatic activities, and has been described in *Opera Magazine* as 'one of Britain's liveliest and most innovative operatic institutions'. The facilities include the Sir Jack Lyons Theatre, which is regarded as one of the best small theatres in London.

The work covered in weekly sessions leads to productions (usually one per term), and 'workshops'. There are regular classes in movement, dance and acting, as well as guidance in the use of make-up and in the wearing of wigs and costumes. Language classes are available and these concentrate on syntax, pronunciation and style.

Advanced students receive more individual attention, work with distinguished coaches from the Royal Opera House, and are helped with the preparation of arias for auditions.

Close contact is maintained with all the opera companies and tickets for dress rehearsals made available at Covent Garden, the London Coliseum and Glyndebourne. A special link is being developed with the English National Opera, whereby students take workshop performances of opera into schools.

Training is provided for répétiteurs. David Syrus (Head of Music Staff at Covent Garden) holds weekly tutorials, there are similar fortnightly sessions at the Coliseum with Peter Robinson, and students play for rehearsals. The Department has its own orchestra (Principal Conductor: Nicholas Cleobury), and there are opportunities for student conductors to become involved in opera.

It is the aim of the Department to perform as much of the standard répértoire as possible, while also exploring the whole range of music-theatre. Recent productions have included Kurt Weill's *Street Scene,* Tchaikovsky's *Eugene Onegin,* Monteverdi's *L'Incoronazione di Poppea,* Offenbach's *Orpheus in the Underworld,* and Tippett's *The Knot Garden.*

A scene from Tippett's 'The Knot Garden' (Tippett Festival, February 1985)

Composition

Timothy Baxter B Mus (Lond), FRAM
Timothy Bowers B Mus (Lond), ARAM
Christopher Brown MA (Cantab), ARAM
Gordon Crosse MA (Oxon), Hon RAM
Melanie Daiken M Mus (Lond), ARAM
John Gardner CBE, B Mus (Oxon), Hon RAM
John Hall ARAM
Margaret Hubicki FRAM, FRSA
James Iliff B Mus (Lond), FRAM
Witold Lutoslawski Hon RAM *(Consultant)*
Malcolm Macdonald MA, Mus B (Cantab), Hon RAM *(Consultant)*
Paul Patterson FRAM
Stephen Rhys B Mus (Lond), FRAM
Roger Steptoe BA (Reading), ARAM
Richard Stoker FRAM
Roy Teed FRAM
Arthur Wills D Mus (Dunelm), Hon RAM, FRCO, FRSCM
(B Mus Course Tutor)

Composition may be studied as a Principal or Second study, under the guidance of experienced composers who are also Academy professors. Composition students will normally also study harmony, counterpoint, analysis, orchestration and other technical studies as required, with an emphasis on hearing what they write and performing their compositions, either themselves or with their fellow-students. Normally student composers may have at least one substantial work performed within the Academy each year, often by the Manson Ensemble, which specialises in the performance of twentieth-century music.

There is an eight-track recording studio available for electronic music and for the study of recording techniques.

Master-classes given by distinguished visiting composers are arranged regularly. For example, in March 1984 Witold Lutoslawski worked in the Academy for a week, giving classes and lectures, conducting and performing his own music. In February 1985 a week was devoted to the study and performance of the music of Sir Michael Tippett. The whole Academy is involved in these projects.

There are annual composition prizes, one of which (the Manson Prize) is judged upon live performance, often directed by the composer himself.

Conducting

Colin Metters Hon ARAM *(Director of Conducting)*
John Carewe Hon RAM
George Hurst Hon RAM

The Conductors' Course has been entirely re-structured and is designed to provide a comprehensive and integrated course of study. The Course is open both to students already on one of the Academy's full-time courses and to new entrants taking the Course as undergraduates or post-graduates.

The complete syllabus is covered over three years but in certain circumstances students may be accepted on a two-year basis.

The curriculum comprises:

A Conducting Studies

a) Regular weekly classes are held throughout each term. Subjects covered include:

Detailed study of specific repertoire, score-reading, analysis, score-learning and preparation.

Conducting and rehearsal techniques.

The technical means to communicate the score through gesture.

The study of playing styles.

The relationship between conductor and orchestra and the practical needs of the players.

b) John Carewe works with the conducting students on aspects of musical analysis and conducting technique, with particular reference to interpretation and performance. These classes are not on a regular basis but are allied to orchestral rehearsals taken either by the students under the supervision of Mr Carewe or by Mr Carewe himself.

c) George Hurst visits the Academy periodically each term. These classes include preparation of selected repertoire and rehearsals with an Academy orchestra under the supervision of Mr Hurst.

d) There are opportunities for working with the various Academy orchestras during the course of each term. Instrumental ensembles are also constituted for workshop classes. Students work regularly with the Twentieth-Century and Manson Ensembles in the study of contemporary repertoire.

e) Students attend classes in choir-training, choral conducting and the responsibilities and techniques required of a chorus-master. Practical experience is available with various Academy choirs.

f) The Conductors' Course works closely with the Opera Class. Répétiteur training plus experience in the preparation, rehearsal and performance of operatic repertoire are available for second- and third-year students.

g) Master-classes and lectures are given from time to time by visiting conductors and professional players.

B Additional Practical Studies

A further vocal/instrumental study is taken in conjunction with conducting, normally to a Principal-study level of attainment. Where this is not a keyboard instrument, piano may be taken as a third study.

C Supporting Studies

a) Keyboard work
Basic keyboard skills, keyboard harmony, figured bass, reading of the various clefs, transposition and score-reading.

b) Composition*
Harmony, counterpoint, structural analysis, form, compositional techniques.

c) Orchestration*
History of orchestration, development and capabilities of instruments, pastiche and free orchestration, study of piano reductions and orchestrations from original compositions.

d) Historical Background*
Outlines of musical history from *c*1600 to the present day.

e) Aural training
Regular classes at an appropriately advanced level.

f) *Lieder* and Chamber Music
Lectures and master-classes are arranged for the study of *Lieder* and chamber music repertoire.

g) Languages*
Basic German syntax, study of libretti, prefaces and introduction to scores, useful rehearsal vocabulary, pronunciation for singers, *Lieder* texts. (Italian and French may be available as alternatives.)

NB Students may claim exemption from the supporting studies marked* if they successfully take a special diagnostic paper early in Term 1.

Additional information

a) Regular use is made of video equipment in the recording of rehearsals and concerts for future discussion and analysis.

b) The Conductors' Course works closely with the National Centre for Orchestral Studies, and students may attend selected rehearsals, coaching sessions and concerts given by their many distinguished guest conductors and coaches.

c) In addition to any unofficial concerts which the students might wish to organise, a number of concert dates and rehearsals are allocated to the Conductors' Class each term.

d) The RAM Conductors' Course and the Hertford Choral Society maintain a link whereby a student works closely with their Musical Director, assisting with rehearsals and, on occasion, participating in their public concerts.

e) Two important awards are available: the Henry Wood Scholarship (biennial); and Philharmonia Chorus Scholarship (annual).

Admission

A separate leaflet giving detailed entry requirements is available from the Registrar. Auditions (with one of the Academy orchestras) are held in the Spring Term for entry in the following September.

Music Techniques

Aural Training History and Analysis

Music Techniques, Aural Training History and Analysis
Timothy Baxter B Mus (Lond), FRAM
George Biddlecombe MA (Oxon), ARAM
Timothy Bowers B Mus (Lond), ARAM
Christopher Brown MA (Cantab), ARAM
Gavin Brown MA, B Mus (Oxon), Hon RAM, FRCO *(Co-ordinator of Aural Training)*
Gordon Crosse MA (Oxon), Hon RAM
Melanie Daiken M Mus (Lond), ARAM
Catherine Ennis BA (Oxon)
John Gardner CBE, B Mus (Oxon), Hon RAM
John Hall ARAM
Simon Harris MA, B Mus (Oxon), Hon RAM
Malcolm Hill Dr Fil (Uppsala), B Mus (Dunelm), M Mus, RCM, ARAM, FRCO
Margaret Hubicki FRAM, FRSA
James Iliff B Mus (Lond), FRAM
Robert Langston MA (Cantab), ARAM, FRCO
Peter Lea-Cox B Mus (Lond), FRAM, FRCO
Malcolm Macdonald MA, Mus B (Cantab), Hon RAM
Hugh Marchant FRAM, ARCO,
David Owen Norris MA (Oxon), ARAM, FRCO
Stephen Rhys B Mus (Lond), FRAM
David Robinson B Mus (Lond), FRAM, FRCO, Hon RCM, *(Performers' Course Tutor)*
Patrick Russill MA (Oxon), ARCO
Wilfred E Smith MA (Oxon), FRAM, FRCO
Roger Steptoe BA (Reading), ARAM
Richard Stoker FRAM
Roy Teed FRAM
Sarah Thomas B Mus (Lond), ARAM
Peter Uppard ARAM
Arthur Wills D Mus (Dunelm), Hon RAM, FRCO, FRSCM *(B Mus Course Tutor)*

Music Techniques
The study of 'music techniques' embraces harmony, counterpoint, fugue, orchestration and other technical aspects of music. Students on all courses (except the Advanced Course) are required to study this subject. Care is taken to match teaching and curriculum to different levels of attainment, partly according to the student's course of study and partly according to his or her ability, in the subject. The aim is to treat the study of music techniques as a fundamental and necessary part of musical comprehension, not as an abstract intellectual exercise, understanding being a necessary prerequisite for fully effective performance. Students are encouraged to emulate examples drawn from the literature of music ('real' music as against devised exercises) and to be able to discuss such examples and to display understanding of the underlying principles involved, rather than simply conforming to precepts and applying rules of procedure.

Harmony at the keyboard is encouraged strongly. Besides regular class instruction (designed for GRSM and B Mus students but open to others) this practical approach to the study of music techniques is taught through classes for organ improvisation, jazz and continuo playing. Assessment is continuous and by annual examination.

Aural Training
Aural Training forms an essential part of Academy work and there are classes at all levels of ability. Each 'undergraduate' course (Performers', GRSM and B Mus) has its own curriculum. At the Entrance Examinations candidates' aural ability is assessed, and new students are allocated to classes accordingly. If it transpires that the class into which they have been placed is not suitable, they may be transferred to a more appropriate one. Any class may contain students from all courses, playing between them a wide variety of instruments, which in itself can widen a student's musical horizons.

Both written and viva-voce work is undertaken, the latter including sight-singing, to which great importance is attached. There is training in critical listening in which students identify period characteristics, stylistic features, structural procedures and timbres. An ability rapidly to detect inaccuracies in performance is developed. In the early stages the aim is to sharpen aural perception of the basic ingredients of eighteenth- and nineteenth-century music; intervals, triads, melody, rhythm. Twentieth-century music plays an increasingly important part as the student's ear develops.

History and Analysis
The study of history and analysis is provided for all students: it is mandatory for all students at 'undergraduate' level, and is optional (but greatly encouraged) for others. The subject is taught by way of performance, lectures, seminars, projects and essays. General historical outlines and concepts are taught, as well as more detailed studies, including instruction in the repertoire of each student's instrument. As in the study of Music Techniques, the emphasis is on the study of history and analysis as an essential adjunct to performance, particularly in developing awareness of the relevance of historical knowledge to stylistic performance and to understanding how instruments themselves have changed and affected musical composition and interpretation.

Twentieth-century music is given great prominence in this study. Throughout, importance is attached to written work as an aid not only to historical understanding but also to fluency and clarity of expression. Assessment is continuous by performance, and also annual examination.

Concert Week

Sir Michael Tippett with student soloists during a break in his rehearsals

The Academy's 'Concert Week' is a development, extension and amalgamation of two schemes initiated several years ago: 'Review Week', a week set aside in the Autumn and Spring Terms, during which concerts and lectures would replace normal lessons and rehearsals; and 'Composer of the Term', a scheme whereby the work of a specific composer would be studied in depth throughout a term, and featured in concerts during the course of it. The Concert Week held in March 1984 was the first to be devoted to the work of a single living composer: in this case the distinguished Polish composer Witold Lutoslawski (b. 1913), who not only attended various events at the Academy during the week but also talked about his own musical development and conducted a performance of his *Livre pour orchestre* (1968) with the RAM Symphony Orchestra.

In February 1985 Concert Week took the form of a 'Tippett Festival' (in celebration of his eightieth birthday on 2 January), attended by Sir Michael himself, during the course of which performances were given of *The Knot Garden, A Child of Our Time, Boyhood's End, The Heart's Assurance,* the Concerto for Double String Orchestra, the *Fantasia Concertante* on a theme of Corelli (conducted by the composer), the Triple Concerto, the Concerto for Orchestra, the first Symphony, the four piano sonatas, the four string quartets, and many other works, by Tippett and by other composers. The ground for this had been prepared, during the preceding months, by detailed study and rehearsal of Tippett's music, and by lectures and master-classes given by Meirion Bowen, Peter Cropper and the Lindsay Quartet, Paul Crossley and Philip Langridge.

The aim of these Concert Weeks is, in the Principal's words, 'to break the routine of our term; to lift our eyes off the fingerboard or the keyboard to the musical horizons'. In 1986 it is hoped to devote a Concert Week to the music of Krysztof Penderecki (b 1933).

Additional Information

Concerts and Recitals
Participation in concerts is a required part of professional training, and substantial opportunities for concert experience are provided in the Academy as well as in various locations outside.

Awards and Prizes
There are numerous scholarships, exhibitions and prizes available to students.

Practising Facilities
During the daytime limited practising facilities are available in the Academy, but never before 9 am. Most rooms at the Academy are available between 6 and 8.45 pm from Monday to Friday, and 2 to 6 pm on Saturday and Sunday during term.

Post-student Opportunities
Former students of the RAM may apply for a number of Fellowships that entitle their holders to a year based at the Academy during which they can develop their careers. The Westmorland Concerts on the South Bank offer platform opportunities to former students of the Academy. These concerts, six of which are given each year at the Purcell Room, are available to former students by audition.

The Academy also participates in an important student exchange scheme, funded by the LSO American Foundation, with the Juillard School, New York.

Accommodation
The Academy building is non-residential, and students are strongly advised to make their own arrangements as soon as they know that they have been accepted; however some sixty places are available in our own Hall of Residence, Ethel Kennedy Jacobs House, Champion Hill SE5. Henry Wood House, Halsmere Road SE5, which is run by the Music Students Hostel Trust is a Hall of Residence equally shared by the London music colleges, each college having the right to twenty-two places. In both Halls the accommodation is mixed. The Counsellor will give general advice about accommodation in London and all enquiries, whether for private or hostel accommodation, should be addressed to her at the Academy.

The Academy has a students' canteen which is open during the daytime for hot and cold meals and other refreshments.

Welfare
A Counselling service is available to all students. The Counsellor provides professional help with any personal problems which may arise during students' attendance at the Academy, and can also direct them to the relevant source concerning academic problems. On commencing their course students should register with a General Practitioner in the area in which they live. The Academy Physician may only be consulted through the Counsellor.

Overseas students are strongly advised to take out a health insurance policy as they may be required to pay for medical treatment.

Library
Courses for Juniors

The Library
The Library dates from 1823, and contains a very large stock of books and music for all instruments; the emphasis is on performance material for borrowing, with appropriate background material for all courses and general music study.

It includes a reading room for quiet study, a listening room equipped for discs, cassettes and radio, a microfilm reader, an electronic keyboard, and photocopying facilities.

The Orchestral Library has all the resources of Sir Henry Wood's music to call on, as well as the Academy's own substantial collection.

The Academy possesses a certain amount of interesting early editions and manuscripts, which may be consulted by appointment.

An inter-library loan scheme operated through the British Library gives access to still further resources.

The Junior Exhibitioners' Course
This course (some 200 strong) aims to provide the best possible musical grounding for promising musicians still attending school. The course runs on Saturdays during term. Studies include individual instrumental lessons, with classes in aural training and other musical subjects. There are choirs, orchestras and chamber music groups.

Entry is by audition: the average age of entrants is eleven, but there are no rigid limits. Some Local Education Authorities award exhibitions to help meet the cost of the course. Places are also available for private fee-paying candidates. Older pupils hoping to enter the musical profession are prepared for entrance examinations and interviews for places at music colleges and universities, with extra work in keyboard and aural skills as required. Application should be made to Mr Gavin Brown, the Director, Junior Exhibitioners' Course, from whom further details may be obtained.

The Intermediate Course
A limited number of places are available for young instrumentalists aged between twelve and eighteen years who demonstrate exceptional promise. Intermediate students attend for a half-day a week in term time and tuition is given by Academy professors in Principal study as well as music techniques and general background. An additional practical study (including composition) may be taken if required. Further details are available from the Warden, who is happy to answer enquiries from prospective applicants and their parents.

RAM Students' Union
RAM Club

The Students' Union at the RAM was founded in 1967. All students are automatically members of the Students' Union and the Students' Club.

The Students' Union Executive Committee consists of seven elected officers, each with a specific post. These are: President, Vice-President, Treasurer, Social Secretary, Publicity Officer, Sports and Societies Officer, and Welfare Officer. The Executive meets once a week and aims to provide social and sporting activities for the students as well as being a channel of communication between the students and the Academy Administration. The Committee represents the students in various meetings with the professors and administrative staff. There are also two representatives from the Students' Union at Governing Body meetings.

Social life at the Academy includes a variety of activities and functions. RAMSU organises discos and jazz nights which are held in the Students' Club, and also holds Grand Balls in the Summer and Christmas terms when evening dress is worn and many members of staff attend. The Union also arranges screenings of one or two films each term for a minimal entrance fee.

Football is the most popular sport in the Academy and the team plays most weekends. Fixtures are arranged against the other London music colleges and occasionally against the London orchestras. There is also a cricket team in the Summer Term, and occasionally tennis matches are arranged against the staff in Regent's Park.

Central to the social life in the Academy is the Students' Club. This is situated in the basement of the Academy, next to the Students' Union Office. The Club exists to provide a bar and a meeting place for the students. Pool, darts and two video games are available in the clubrooms.

Union news and other general articles on life in the Academy are published approximately once a term in *Rampages*, which is produced by the Union, and further communication between the Executive Committee and the students in general is at Union General Meetings, which are held once or twice each term, as an opportunity for the Committee to report back to the students, and for the students to air their opinions on what the union is doing and what it should be doing.

The RAMSU Shop sells scarves, T-shirts, sweatshirts, ties and jerseys, bearing the Academy motifs. The telephone number is 01-935 6025.

RAM Club

The RAM Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings – social and musical – are held periodically, and *The RAM Magazine* published three times a year, in March, July and December, is sent to all members. Students are especially welcome. The Club affords them opportunities to meet Professors and other Club members on a social level, as well as listening to music performed by international artists. Further particulars may be obtained from the Hon. Secretary of the Club, at the Academy.

Distinctions and Diplomas

The distinctions and diplomas granted by the Royal Academy of Music are as follows:

Fellow (FRAM)
Fellows are past students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to it. This distinction is limited to two hundred and fifty.

Honorary Fellow (Hon FRAM)
Honorary Fellows are friends of the Royal Academy of Music who have rendered signal service to the institution and who are not professional musicians. This distinction is limited to fifty.

Honorary Member (Hon RAM)
Honorary Members are distinguished musicians of any country appointed by the Governing Body in virtue of the power expressly conferred upon them by the Charter.

Associate (ARAM)
Associateship is conferred on past students of the Academy who have achieved distinction in the profession.

Honorary Associate (Hon ARAM)
Honorary Associates are friends (musicians or non-musicians) of the Royal Academy of Music who have rendered signal service to the institution and who have not been students of the Academy.

Dip RAM
This is granted to students who have been awarded the Recital Diploma or Orchestral Diploma.

GRSM Hons (London)
The diploma of Graduate of the Royal Schools of Music is granted after examination jointly with the Royal College of Music, and has the status of an honours degree in music.

Professional Certificate
This certificate is awarded to students who follow successfully prescribed subjects of the Performers' Course.

Licentiate (LRAM)
This diploma is granted, after examination, to external as well as internal students, in teaching or performing (see special syllabus for details).

Outside front and back cover:
Wrought ironwork from the main staircase, Royal Academy of Music

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Royal Academy of Music

The Royal Academy of Music
is delighted to announce
the appointment of the

AMADEUS QUARTET

Norbert Brainin Peter Schidlof
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as Professors at the Academy
from 1 September 1986

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